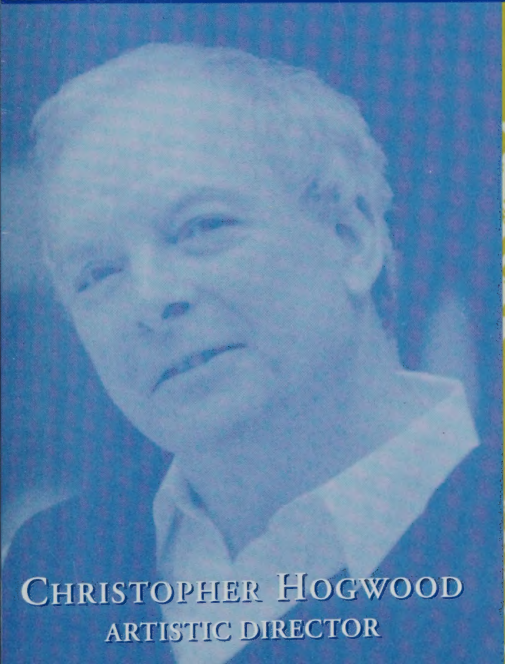
2000-2001 Season

H&H Handel & Haydn Society

America's Premier Chorus and Period Orchestra



Christopher Hogwood
Artistic Director

Rob Russell, Vineyard Manager, and Bill Russell, Winemaker

Excellence in Everything!

Westport Rivers

A Proud Sponsor

of the

Handel & Haydn Society's

2000 - 2001 Season

WESTPORT

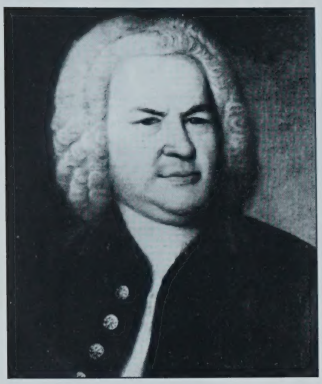
Westport Rivers Vineyard & Winery

www.westportrivers.com

417 Hixbridge Rd. Westport, MA 02790

Phone: (508) 636-3423 Fax: (508) 636-4133 Email: wine@westportrivers.com

H&H Contents



Music From Zimmerman's Coffeehouse

Board of Governors/
Board of Overseers 5

Program 7

Program Notes 8

Artist Profiles 13

H&H Orchestra Roster 14

Text 15

Interview with Grant Llewellyn 17

H&H Timeline 20

Upcoming Concerts 22

H&H Administration 23

Vision Campaign 25

Annual Fund 25

Corporations and Foundations 29

The George Geyer Fund 31

www.dior.com

DIOR PATTERNED DENIM LOGO BAG, $660.
AVAILABLE IN SEVERAL STYLES.

Dior

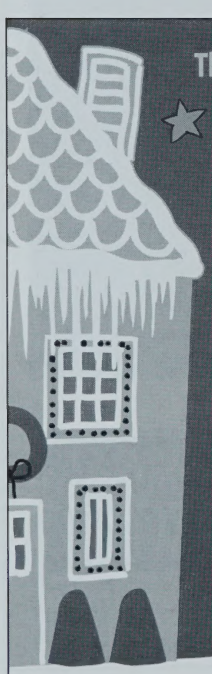
SAKS FIFTH AVENUE, PRUDENTIAL CENTER (617) 536-4183

30 minutes
of commercial-free music.

We call it a symphony.

'GBH 89.7 fm

www.wgbh.org



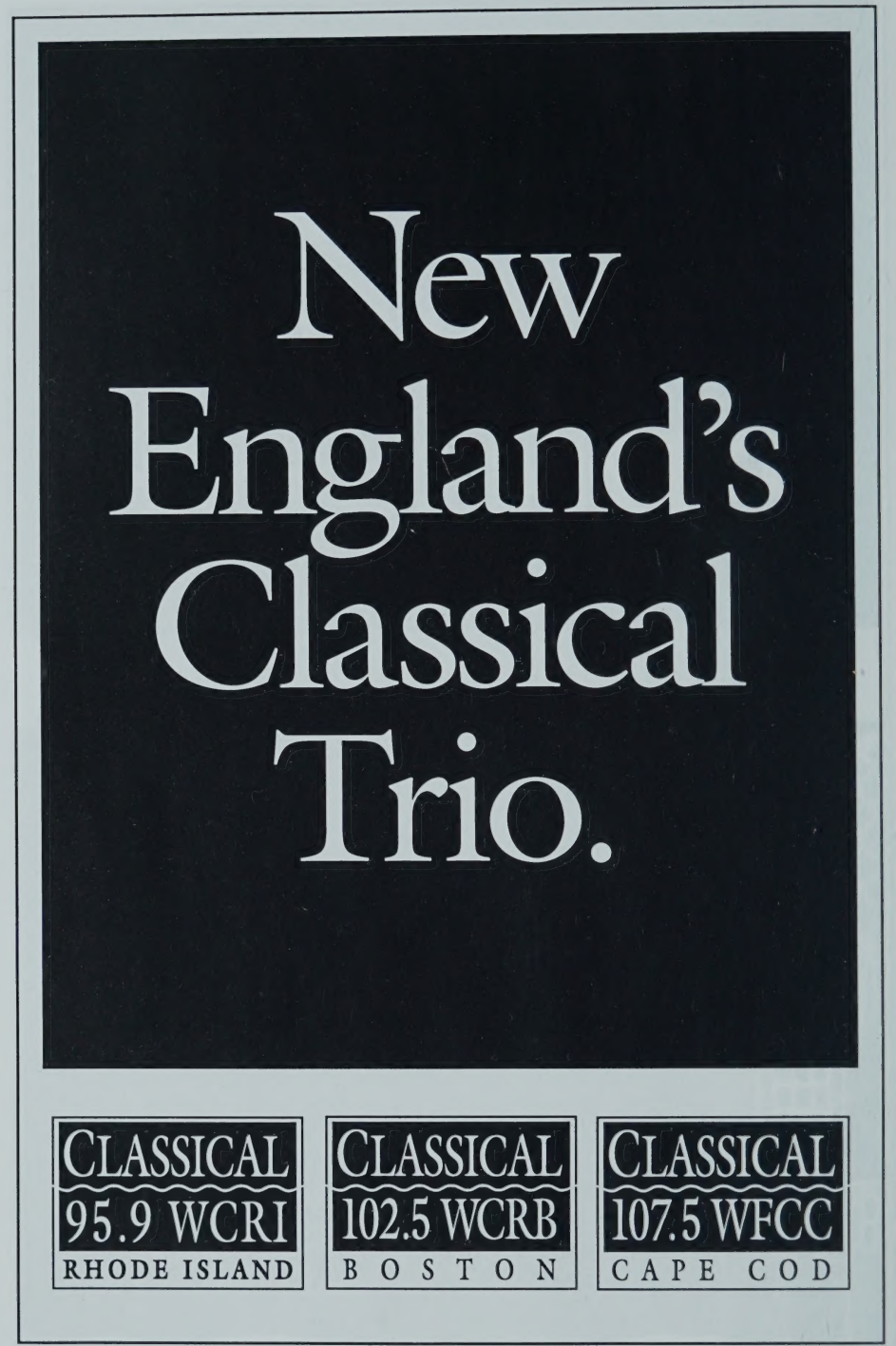
The Regal Bostonian Hotel:

For some *enchanting* evenings... mornings... and holidays.

Indulge in a magical evening in Seasons Restaurant. ***Stay*** overnight, and experience spectacular shopping and holiday events. ***Share*** in the excitement by giving a Regal Bostonian Gift Certificate. ***Enjoy*** special New Year's Eve & Holiday Packages. For reservations call 617-523-3600 or 800-343-0922.

REGAL BOSTONIAN HOTEL
BOSTON, MASSACHUSETTS
NOW A MEMBER OF MILLENNIUM HOTELS AND RESORTS

at Faneuil Hall Marketplace
Check us out at www.Millennium-Hotels.com/Boston


New
England's
Classical
Trio.
CLASSICAL
95.9 WCRI
RHODE ISLAND
CLASSICAL
102.5 WCRB
BOSTON
CLASSICAL
107.5 WFCC
CAPE COD

Board of Governors

Janet P. Whitla, *President*
Stephen A. Shaughnessy, *First Vice President*

Candace MacMillen Achtmeyer, *Vice President*
Robert C. Allen, *Vice President*
John Robert Held, *Vice President*
Karen S. Levy, *Vice President*
Alice E. Richmond, *Vice President*
Timothy C. Robinson, *Vice President*
Joseph M. Flynn, *Treasurer*
Walter Howard Mayo III, *Secretary*

William F. Achtmeyer
Jan S. Adams
Afarin Bellisario
Willma H. Davis
Mark E. Denneen
Todd H. Estabrook
Deborah S. First
Peter T. Gibson
John W. Gorman
Eugene E. Grant
George J. Guilbault
Remsen M. Kinne III
David H. Knight
Brenda M. Kronberg
David L. Landay
Winifred I. Li
Peter G. Manson
Barbara E. Maze
Paul V. McLaughlin
Sharon F. Merrill
Mary B. Nada
Pat Collins Nelson
George Sacerdote
Michael Fisher Sandler
Robert H. Scott
Michael S. Scott Morton
Wat Tyler
Kathleen W. Weld
Jane Wilson

Governors Emeriti

Leo L. Beranek
R. Willis Leith, Jr.
Jerome Preston, Jr.
Rawson L. Wood

Board of Overseers

Mitchell Adams
F. Knight Alexander
Rex E. Atwood
Martha Hatch Bancroft
Herbert J. Boothroyd
Lee C. Bradley III
Julian Bullitt
T. Edward Bynum
Edmund Cabot
John F. Cogan, Jr.
Barbara D. Cotta
Robert S. Cotta
Bonnie L. Crane
Paul A. Cully
Elizabeth C. Davis
Thomas B. Draper
William H. Fonvielle
Virginia S. Gassel
Russell A. Gaudreau, Jr.
John W. Gerstmayr
Richard B. Gladstone
Arline Ripley Greenleaf
Steven Grossman
Janet M. Halvorson
Roy A. Hammer
Suzanne L. Hamner
Dean F. Hanley
Anneliese M. Henderson
Mimi B. Hewlett
Roger M. Hewlett
Rachel Jacoff
James L. Joslin
Dieter Koch-Weser
Barbara Lee
George Levy
Patricia E. MacKinnon
Amy Meyer
Betty Morningstar
Richard Ortner
Winifred B. Parker
Catherine E. Peterson
Charles E. Porter
Dorothy E. Puhy
Judith Lewis Rameior
Maren Robinson
Holly P. Safford
Katherine Schieffelin
Robert N. Shapiro
Joyce H. Hanlon
Elizabeth B. Storer
Jeffrey S. Thomas
Dorothy A. Thompson
Pamela O. Waite
Merrill Weingrod
Beverly Wing
Ronald N. Woodward
Christopher R. Yens
Rya W. Zobel

Also available in the home version.

©1998 Bose Corporation. JN00508

"Bose breaks the mold... Who said American companies can't innovate?"

– Rich Warren,
Chicago Tribune

The power of the orchestra. The vocal agility of the diva. The inspiration of the conductor. A live performance plays to our souls as much as our ears.

Of course no home music system can bring you the full experience of a live performance. But at Bose®, we won't stop trying. Our engineers have spent the last 35 years inventing breakthrough technologies and products, so now we're closer than even we thought possible.

If you haven't listened to a Bose music system lately, audition one at a retailer near you. And see for yourself just how close the home version comes to the live performance.

For more information, or to find a retailer near you, call **1-800-444-BOSE.**
Or visit our website at www.bose.com.

BOSE®
Better sound through research®

2000-2001 SEASON

Friday, January 26 at 8:00 p.m.
New England Conservatory's Jordan Hall
Sunday, January 28 at 3:00 p.m.
Sanders Theatre

Handel & Haydn Society Period Orchestra
Jeannette Sorrell, *conductor*
Sandra Simon, *soprano*
William Hite, *tenor*
Jeffrey Strauss, *baritone*

Overture to *L'Olimpiade* — Antonio Vivaldi [1678-1741]

Brandenburg Concerto No. 3, BWV 1048 — Johann Sebastian Bach [1685-1750]
(Allegro)
Adagio
Allegro

Suite from *Terpsichore* — George Frideric Handel [1685-1759]
Air for Terpsichore: Jealousy
Air for Apollo and Erato
Ballo
Chaconne

Concerto for Violin in G Minor*, Op. 8, Op. 2, "L'Estate" (Summer) from *The Four Seasons — Vivaldi trans. Sorrell
Allegro non molto—Allegro
Adagio
Presto
Jeannette Sorrell, *harpsichord*

— Intermission —

Cantata No. 211, *Coffee Cantata* — J. S. Bach
Sandra Simon, *Lieschen*
Jeffrey Strauss, *Schlendrian*
William Hite, *Tenor*
English translation and staging concept by Jeannette Sorrell

The program runs for approximately two hours

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Coffeeshop Culture

There is a theory that the birth of the modern age happened when people stopped getting drunk in taverns and started going to coffeehouses. It's difficult to say whether caffeine did in fact cause the Enlightenment, but the Starbucks-like spread of coffeehouses throughout Europe at the end of the seventeenth century certainly created a very new kind of public space. Here one could read the latest news in that recent invention, the newspaper, and talk about it with your fellow patrons, a mix of the nobility and the high bourgeoisie. Not perhaps surprisingly, governments soon became extremely suspicious of this new forum, and as with the Internet today, periodic attempts were made to censor and regulate these dangerously open institutions.

Johann Sebastian Bach

Leipzig, a university town as well as a center for trade fairs, quickly developed a thriving coffee culture. Its first coffee seller was Johann Lehmann, who opened a stall on the market place in 1694. By 1711 there were eight coffee-houses open, who soon formed a consortium to keep further entrepreneurs from opening more (shades of Starbucks indeed). Among the more stylish of these was the coffeehouse on the Catharinenstrasse run by Gottfried Zimmermann.

Zimmermann's didn't just feature good coffee. Like a jazz club today, coffeehouses were frequently home to a town's *collegium musicum,* a chamber-music party of skilled amateurs and professionals that got together once a week to perform. Leipzig had two *collegia* running when Bach arrived there in 1723, and soon he found himself involved with directing the one based at Zimmermann's. Its reputation soon grew far beyond Leipzig, and in the celebrated *Grosses Universal-Lexicon* of 1739 (the Encyclopedia Brittanica of its day) the entry on "Musicum Collegium" ends with the note that "in Leipzig, the Bach Collegium Musicum is famous above all others."

By the time this entry appeared, Bach had been officially directing the Collegium for at least a decade, and possibly even since his arrival in Leipzig (the report of his first cantata performance in Leipzig refers to him as "the new Kantor and director of the *Collegii Musicii*"). These weekly meetings took place during the winter from 8 to 10 pm on Friday evenings; in better weather, the ensemble moved to what sounds like a rather inviting coffee-garden outside the Grimmisches Tor for performances every Wednesday afternoon. The ensemble was also called upon to perform on special occasions, for royal

birthdays or visits by important dignitaries.

While we know something of when the ensemble met, and who was in it (local university students, Bach's own sons and students, any visiting virtuosi), we know rather less about what they played. Certainly Bach's own works featured prominently in the set list, and works like the harpsichord concerti and some of his orchestral suites were first heard at Zimmermann's. But Bach also copied out other composers' works, and from the few documents that survive we know he was well acquainted with contemporary musical developments around Europe.

The lightness and elegance of this cantata shows just how modern Bach could be when he wanted to.

One piece in particular is unmistakably associated with Bach's Collegium, since it serves as a kind of singing commercial for Zimmermann's featured beverage. This is the ***Coffee Cantata***, BWV 211, and it's the closest we come to an opera by Bach. The libretto was composed by one of Bach's favorite poets, Christian Friedrich Henrici, who wrote under the pen-name Picander. He published the text as early as 1732, although Bach did not set it to music till around 1734. The cantata begins without any preamble, as the narrator tells the audience to shut up and listen—something which must have had a great effect at the coffeehouse premiere. From there the story is entrusted to the dreary Herr Schlendrian and his daughter Lieschen, who explain their difficulties; the narrator returns only to reveal the surprise ending. This last twist, along with the joking chorus that closes the work, may have been added by Bach himself, since Picander's text ends with Lieschen's last marriage-aria.

The lightness and elegance of this cantata shows just how modern Bach could be when he wanted to. It dates from just around the time that Bach was hoping to find work with the court in Dresden, a far more cosmopolitan city than Leipzig. This cantata may have been an advertisement not only for the powers of coffee, but for the talents of its composer too; alas, the court in Dresden never took the hint, and so we will never know just what kinds of operas Bach might have written there.

Bach probably revived many of the orchestral works he had written in Cöthen

Coffee Prohibition

By 1704, the authorities in Leipzig were so concerned about coffeehouses and their ill effects on the community that they issued a decree: since young folk were gambling and carrying on in coffeehouses from morning till late at night, the owners of these establishments were ordered to stop serving promptly at 9 pm, to forbid all women from entering the coffee-house or from working there, and to ban all games except billiards (curiously enough). Though fines were steep, this harsh ordinance seems to have had little effect on the flourishing coffee-culture of Leipzig, and by Bach's time these restrictions seem to have been discarded completely.

-Robert Mealy

for the weekly sessions at Zimmermann's. Some, like his harpsichord-concerto version of the Fourth Brandenburg Concerto, went through considerable transformations, but others may well have been performed as they were. Bach's **Third Brandenburg Concerto**, BWV 1048, would have already been familiar to Leipzig churchgoers from a Sunday morning service in 1729, when he imaginatively rescored the concerto as a cantata sinfonia, complete with added brass and oboes.

In its original form, this concerto is very much concerned with things in three: the autograph score announces that it is scored "à tre Violini, tre Viole, è tre Violoncelli, col Basso per il Cembalo." For most of the first movement, these forces are all treated independently, and everyone gets to be a soloist at one point or another. Particularly splendid are the surging episodes given to each section in turn; also noteworthy is the brief double-violin concerto that is introduced (with a new theme!) about halfway through. The second movement is one of Bach's most enigmatic moments, consisting of merely two chords, possibly suggesting a cadenza—though it is unclear who would play it. The work is rounded off with a brisk gigue.

Among the non-Bach composers that might have been heard in the coffeehouse, Antonio Vivaldi would certainly have been a familiar quantity. Not only was the Dresden concertmaster Johann Georg Pisendel an ardent student of his, but Bach himself had been particularly impressed with Vivaldi's famous set of Opus 3 concertos, some of which he arranged for organ. Although Vivaldi is better known for his concerti today, he produced a number of extremely successful operas during his lifetime. He may have even set to music Goldoni's farce *La bottega da caffè*—alas for tonight's concert, the score has been lost!

Like Bach's *Coffee Cantata*, **Vivaldi's *L'Olimpiade*** was a product of 1734; based on a popular text by Metastasio, this opera was first performed in Venice's Teatro Sant'Angelo during Carnival of that year. Vivaldi's overture to *L'Olimpiade* begins abruptly at top speed with a spectacular display of orchestral virtuosity. This bravura opening movement is followed by a slow, heartfelt aria for the unison violins, full of quirky turns of phrase. A boisterous gigue serves as finale, whose energy is

Women in the Coffeehouse

While men could participate in the exciting exchanges of ideas going on in the new coffeehouses, the presence of women made more conservative citizens like Herr Schlendrian extremely uneasy. Any space in which women and men might socialize too closely was always cause for official concern, especially when enlivening beverages were involved. Some women found that it was easier to avoid official disapproval by getting together for coffee-parties in their own homes. Even this was alarming to some, and Schlendrian's concern for his daughter's morals is echoed in a Leipzig pamphlet of 1707. Its frontispiece shows women having a coffee-party, and its caption reads "Sauffen wir uns gleich zu tode / So geschichts doch nach der Mode"—even if we're drinking ourselves to death, at least we're doing it in the latest style!

-Robert Mealy

leavened by occasional sighs from the upper strings.

Vivaldi's most famous work today is, of course, the four concerti on the seasons that open his Opus 8 collection. Even in his own day these made a sensation when they were first published. In the original print, each of these concerti is preceded by a descriptive sonnet, and the orchestral parts include not only references to this poem but identify specific moments in the dramatic program as well.

L'Estate, the third of these concerti, opens with both orchestra and soloist exhausted by the summer heat. A series of birds are heard, first the cuckoo, then the turtledove, and last the trills of the goldfinch. Gentle breezes blow, but soon are cut off by a blast from the North Wind; the final episode depicts the tears of a shepherd boy, crying at the impending storm that sweeps the movement to a close. The shepherd falls asleep in the slow movement, but his rest is disturbed by the bites of flies and the rumble of thunder. Finally, in the last movement, the full force of the summer storm bursts forth, in thunder, lightning, and hailstones.

The third work from 1734 to appear on the coffeehouse menu tonight is something unique in Handel's works, written as it was not to show off a singer but a dancer. His ***Terpsichore*** was written at a time when the opera duels of London were reaching their height. Handel's rival company, the Nobility's Opera, had managed a great coup for the 1734 season by securing the world's greatest *castrato,* Farinelli, who enjoyed rock-star status throughout Europe at the time.

Handel countered by bringing in the most famous dancer of the time, Maria Sallé. This brilliant dancer had revolutionized her art by introducing a new naturalness; in her performances, she appeared without the usual mask and dressed in a radically simplified costume. Already her appearance in the ballet *Pigmalion* had caused a sensation earlier that year, as an English reviewer noted:

> *She has dared to appear . . . without pannier, skirt, or bodice, and with her hair down . . . apart from her corset and petticoat she wore only a simple muslin robe, draped about her in the manner of a Greek statue.*

For this remarkable performer Handel created a special one-act ballet *à la Francaise* to open his new season on November 9th, 1734, "a new Dramatic Entertainment (in Musick) call'd, TERPSICHORE." This work served as a prologue to a revival of *Il Pastor Fido*, which he had fitted out with extra dances to show off Sallé's troupe. Tonight's performance will feature a suite of music for the ballet itself, which takes place in the "Temple of Erato, President of Musick." First we hear a a real *tour-de-force* for Sallé, a fiery *air* with abrupt changes of tempo to depict the storms of violent jealousy. Then follows an instrumental version of a duet-aria, scored for the delicate combination of flutes, muted strings, and pizzicato basses. After an airy *ballo senza basso* the suite ends with a grand *chaconne* for Terpsichore and her followers, dancing to music that Handel had already used some months previously as a chorus in his *Parnasso in Festa.*

© Robert Mealy

Scholar and performer Robert Mealy has recorded and toured with many period instrument ensembles, including Sequentia, the King's Noyse, Les Arts Florissants, the Boston Camerata, and the Handel & Haydn Society.

Notes from the Conductor ...

JAMMING AT STARBUCKS

As Cantor of the Leipzig Thomasschule, J. S. Bach had many pressures: producing weekly cantatas, struggling with a musician shortage, teaching unruly choirboys and, worst of all, facing hostile employers. From 1729 onward, his relationship with the Leipzig Town Council was a constant litany of accusations and criticism. Against this backdrop of conflict and animosity, it is not surprising that Bach enjoyed letting his hair down in the lively atmosphere of **Zimmerman's Coffeehouse**, a sort of Starbucks of 18th century Leipzig.

Bach and his student orchestra performed a great variety of music at Zimmerman's—not only Bach's own works, but also those of respected colleagues such as Vivaldi and Handel. Bach's relationship with the works of Vivaldi was so fruitful that Peter Schikele humorously describes Bach "composing" concertos by the light of a fire stoked with Vivaldi manuscripts. My harpsichord transcription of Vivaldi's *Summer* concerto follows the model of Bach's harpsichord transcription of Vivaldi's *Concerto for Four Violins*—an arrangement that he made specifically for the Coffeehouse. Needless to say, Bach's transcriptions of Vivaldi show the hand of a great composer: he "improved" on Vivaldi's composition, removing a bar to straighten out an uneven phrase, etc. I have been less audacious, merely adding a bit of cadenza-like material in the third movement.

Bach was a great admirer of Handel, studying his works and twice traveling in unsuccessful attempts to meet him. Both composers shared an interest in French style, which in Handel's case crystallized in *Terpsichore*. This is a truly French opera-ballet, imbued with the virtuosic violin writing (*coups d'archet*) so typical of French overtures by Rameau and Rebel, as well as elegant French dances.

The *Coffee Cantata*, Bach's signature piece for Zimmerman's Coffeehouse, is perhaps the closest Bach ever came to music theatre. In creating this zany comedy about the generation gap, he cleverly subverts the musical conventions of serious oratorio style to comic effect.

The celebratory odes from which the *Coffee Cantata* takes its form were typically presented with some stage action and sometimes a few props. We follow that model, also recalling that 18th century singers typically used theatrical delivery. Naturally, these pieces were always presented in the language of the intended audience. Bach wrote in the German vernacular so that his audience would be spontaneously involved with the unfolding story. The lack of sufficiently contemporary English translations of the ultra-hip *Coffee Cantata* led me to create my own—an intentionally colloquial revival.

To see Bach throwing in his lot with Zimmerman's trendy customers is particularly remarkable, since he was already in hot water with authorities at the time. We hope that our zany semi-staged performance will honor his hip spirit, and perhaps make him smile.

Jeannette Sorrell

For concert updates and information please visit...

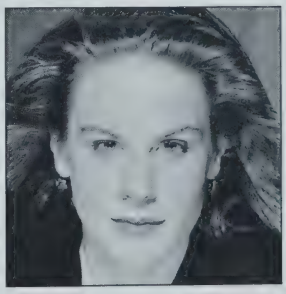
www.handelandhaydn.org

H&H *Artist Profiles*

Jeannette Sorrell, *Conductor/ Harpsichord*

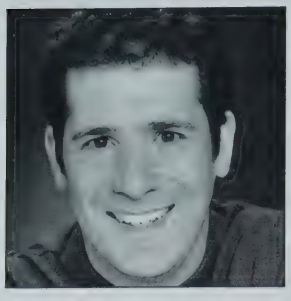
Making her H&H debut, Jeannette Sorrell brings to the stage an unusual background as both orchestral conductor and early music performer. As a harpsichordist, she studied with Gustav Leonhardt, and won both the First Prize and the Audience Choice Award in the Spivey International Harpsichord Competition in 1991. Upon receiving an Artist Diploma in harpsichord from Oberlin Conservatory in 1990, she was immediately invited to join the faculty of the Oberlin Baroque Performance Institute. As a soloist she has performed throughout the U.S. as well as France and the Netherlands, and most recently as concerto soloist at Severance Hall in Cleveland. As a conductor, Ms. Sorrell studied at the Tanglewood Music Festival under Roger Norrington and Leonard Bernstein and served as a conducting fellow at the Aspen Music Festival in 1990. She is the Music Director of Apollo's Fire, The Cleveland Baroque Orchestra, which she founded in 1992. With Apollo's Fire she tours throughout North America, records for ECLECTRA records, and has been featured on numerous national and international broadcasts by NPR, European Community Radio, and Canada's CBC. Ms Sorrell's five commercial recordings include Handel's *Messiah*, Monteverdi's *Vespers*, and the complete Brandenburg concerti. Her 1999 recording of Monteverdi's *Vespers* with Apollo's Fire was hailed as "a stunning achievement" by Fanfare magazine. Ms. Sorrell is the winner of the 1994 Erwin Bodky Award in early music and the 1995 Noah Greenberg Award from the American Musicological Society, given for the outstanding scholarly and artistic project.

Sandra Simon, *Soprano*



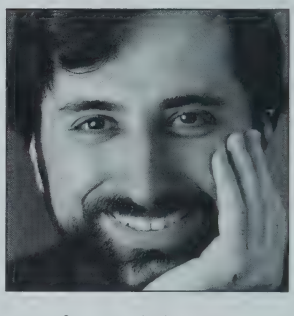
Sandra Simon, soprano, enjoys a uniquely varied career including opera, oratorio, concert, and musical theater. Last season's diverse roles included Galatea in Rameau's *Pygmalion* and Euridice in Monteverdi's *Orfeo* with Opera Atelier of Toronto, and Violet Hilton in Russell and Krieger's *Side Show* at the Cleveland Play House. Sandra is a principal soprano soloist with Apollo's Fire, the Cleveland Baroque Orchestra, and has appeared with Tafelmusik of Toronto, The American Bach Project and Ex Machina Antique Theater of Milwaukee, The Baldwin-Wallace Bach Festival in Cleveland, Musicopia of San Antonio, the Musart Series at the Cleveland Museum of Art, Chautauqua Institution in New York, Olde Friends of Baltimore, and is an associate artist with the Cleveland Opera. Recently she traveled to the Far East with Opera Atelier and has spent many years performing across the United States in regional professional theaters. Ms. Simon is giving her H&H debut with these concerts.

William Hite, *Tenor*



Boston-based tenor William Hite's warm tone and vivid portrayals have garnered critical acclaim all over North America with groups like the American Symphony Orchestra, the Washington Bach Consort, the New York City Ballet, the Handel & Haydn Society, Boston Baroque, Tafelmusik and Philharmonia Baroque. Among his engagements for the 2000-2001 season is the North American premiere of Telemann's oratorio *Der Tag des Gerichts* in Baltimore. He has recorded for Denon, Erato, New Albion, Titanic, BMG, and Centaur. Mr. Hite is a valued interpreter of the songs of Schumann, Brahms, and Schubert. His recent performance of *Winterreise* in Boston was greeted with great enthusiasm and rare praise. A frequent guest on the H&H stage, Mr. Hite's most recent appearances include the role of Damon in Handel's *Acis and Galatea* under the direction of Christopher Hogwood.

Jeffrey Strauss, *Baritone*



Baritone Jeffrey Strauss appears regularly with Apollo's Fire in Cleveland and Tafelmusik in Toronto. A native of Buffalo, New York, he debuted with the Buffalo Philharmonic at the age of seventeen. During his twenty-five year career he has performed with ensembles as diverse as The Consort of Musicke, the Chicago Symphony Chamber Musicians, and the Dave Brubeck Quartet, and has sang the premieres of works by Leonard Bernstein, Milton Babbitt, Ralph Shapey and Lawrence Axelrod. In February 2000 he took the title role in Monteverdi's *Orfeo* with Opera Atelier. Upcoming engagements include Orff's *Carmina Burana* in Chicago and the Monteverdi *Combattimento* in Cleveland. His performances are frequently broadcast on NPR, and he has recorded for Westdeutscher Rundfunk, the BBC, Minnesota Public Radio and Harmonia Mundi USA. These performances mark Mr. Strauss' H&H debut.

H&H ORCHESTRA

VIOLIN
Daniel Stepner*
Joan & Remsen Kinne Chair
Anne Black
Jane Starkman
Clayton Hoener

VIOLIN II
Julie Leven*
Dr. Lee Bradley III Chair
Etsuko Ishizuka
Anne-Marie Chubet
Guiomar Turgeon

VIOLA
David Miller*
Chair funded in memory of Estah & Robert Yens
Laura Jeppesen
Anne Black

CELLO
Reinmar Seidler*
Candace & William Achtmeyer Chair
Alice Robbins
Emmanuel Feldman

BASS
Michael Willens*
Amelia Peabody Chair

FLUTE
Wendy Rolfe*
Douglas Worthen

HARPSICHORD
Barbara Weiss

** principal*

Johann Sebastian Bach: *Coffee Cantata,* BWV 211

original German text by Christian Friedrich Henrici (Picander) (1700-1764)
English version by Jeannette Sorrell

Recitative
Tenor
Be silent! Listen well, O people,
hear the tale I tell:
Here comes Sir Schlendrian
and there's his daughter Lieschen too,
The father knows not what to do!
He loves her, but he can't control her.

Aria
Schlendrian
Has a father with his children
not a hundred thousand cares?

Every night and even morning
she persists in spite of warning
my commands to disobey.

Recitative
Schlendrian and Lieschen
(Schlendrian)
You wicked child, ungrateful daughter
why will you not do as I say:
give coffee up today!

(Lieschen)
Oh papa, please just lighten up!
for I do fear that if ever I fail to have my coffee cup,
then I will soon be, oh, so withered
just like a dried out piece of gizzard!

Aria
Lieschen
How I do love coffee so fine,
There's no drink, no beer and no wine
That gives such pleasure divine.
Oh, how I do love coffee!

Coffee, Coffee, ever lovely
And if someone wants to treat me,
Yes, yes, he should give me coffee.
Yum, yum! Send me coffee now!
Oh, he should give me coffee NOW!

Recitative
Schlendrian and Lieschen
(Schlendrian)
If you won't stop your coffee clutch
you won't be going out so much!
Not even for a walk.

(Lieschen)
All right!
Just let me have my coffee cup!

(Schlendrian)
(But here's the thing to change her diet—)
That dress you wanted in the latest fashion,
I won't buy it!

(Lieschen)
That's fine! I'll keep my coffee sweet!

(Schlendrian)
You shall not sit behind the window
and watch the people in the street.

(Lieschen)
No problem! Just give me my coffee,
and then you'll have me at your feet.

(Schlendrian)
You'll never have where e'er you go,
a silver or a golden bow
to put upon your bonnet.

(Lieschen)
Okay! Just leave to me my pleasure!

(Schlendrian)
My daughter, stop and think!
You'd give up all for such a drink?

Aria
Schlendrian
Daughters! Plague upon their fancies
foolish notions and romances.
Ah! Could I but find the way,
I would teach her to obey.

RECITATIVE
SCHLENDRIAN AND LIESCHEN
(Schlendrian)
Now listen, for you must obey.

(Lieschen)
Yes, gladly, with just one exception.

(Schlendrian)
Well then you must resign yourself
that you'll never ever have a husband!

(Lieschen)
Oh no! But father, please, a husband!

(Schlendrian)
I swear it, it will never be…

(Lieschen)
Until I give up coffee dear?
Then coffee, it's goodbye, I fear,
Oh Papa dear, I'll never drink it more!

(Schlendrian)
A husband then shall soon be yours.

ARIA
LIESCHEN
From today, dearest father, I obey.
If a husband you will find
truly I will be resigned.

Now my heart is filled with rapture
Oh what joys for me await
in a cottage with my mate.
Welcome freedom, welcome capture.

RECITATIVE
TENOR
And now goes forth the old man Schlendrian,
to find a husband for his daughter
and thus be rid of naughty girls.
But Lieschen spreads throughout the land
this word to those who want her hand,
"I will not marry any suitor
unless he makes a solemn promise first
that I may always quench my thirst
with coffee,
sweet coffee, forever."

CHORUS
As cats will always chase the mice,
so girls will always chase after coffee.

For Mothers love their coffee break,
and Grandma too, did coffee take,
so how then can we blame our daughters?

"Extraordinary depth and musicality...Jeannette Sorrell transcends mere historicism in her performances." –Pittsburgh Post-Gazette

Hear Jeannette Sorrell with

Apollo's Fire

THE CLEVELAND BAROQUE ORCHESTRA

CDs available in the lobby before the concert and at intermission:

The Brandenburg Concertos

Monteverdi's Vespers of the Blessed Virgin (1610)

Bach's St. John Passion **(sung in English)**

Handel's Messiah

2-CD sets $25

Noels and Carols from the Olde World $15 (single CD)

H&H *Interview*

An Interview with Grant Llewellyn

Last June Grant Llewellyn was appointed the new Music Director of the Handel & Haydn Society, a position he assumes in the upcoming 2001-2002 season. In addition to an active guest conducting schedule with symphony orchestras and opera companies around the world, Mr. Llewellyn serves as Conductor in Residence of the BBC National Orchestra of Wales.

On a recent trip to Boston, H&H Director of Marketing Gregg Sorensen spoke with Mr. Llewellyn about his musical background, conducting, and the Handel & Haydn Society. This is the first of two conversations.

GS: Tell us about your early experience with music.

GL: My first start in music was fairly traditional. We had a family piano. My grandmother, a wonderful old cockney lady from the East End of London, used to play a bit. I was drawn towards [the piano], and by the age of six, my parents suggested that I have formal piano lessons.

Grant Llewellyn

From the age of nine I studied both cello and piano, and then found myself at a juncture, about to go off to secondary school. My parents made a very brave decision to take me up to Manchester in northern England, where there was a new school specializing in music. It was a boarding school, so from the age of 11 I actually lived away from home.

GS: Tell us about your time in Manchester. What was that like?

GL: I was immersed in music, and I loved the sheer breadth of music that was expected at the school. I was in the chamber choir, I was in madrigal groups, I was composing, I was conducting, I was playing cello, I was in string quartets, I was in chamber orchestras, symphony orchestras, I was doing jazz. It was just incredible.

GS: When did you settle on conducting as your future career?

GL: Before going to Cambridge University, I spent a year in Italy trying to study the cello a bit. I was 18 and had a place already at Cambridge waiting for me. Certainly it was a year when I came to terms with the idea of not pursuing the cello, but to dedicate myself to conducting.

GS: Who are your musical heroes?

GL: I've been fortunate to have met and worked alongside a number of great people. Boston, of course, has provided me with many of those opportunities through Tanglewood with my summer as a Conducting Fellow. I had a wild summer at Tanglewood in 1985 where Leonard Bernstein was in great form, sharing concerts with Kurt Mazur. Seiji Ozawa was at his most fluent, a spectacular example for any young conductor. I was lucky to work with the Birmingham Symphony Orchestra at a fairly early stage in Simon Rattle's tenure. And, John Eliot [Gardner]. I admire him so much for his uncompromising standard of performance.

I would like H&H to be uniquely placed to deliver the greatest performances of choral and orchestral repertoire

GS: When you work with musicians, how do you bring out the best in them?

GL: You need an incredibly wide vocabulary of techniques and gestures and methods. Just as you have an enormous cross-section of personalities working with you, so too I think you have to employ a variety of means to get the best results. [As the conductor] somebody has to take the lead and somebody has to make the tough decisions, but at the end of the day, especially with a smaller group, I think it's crucial to be respectful of the talents of the people in front of you. I've always felt a great deal of respect for the musicians, who are basically going out on the line every evening.

GS: Would you say that a conductor's success comes from being an overall solid musician rather than being identified with any specific genre?

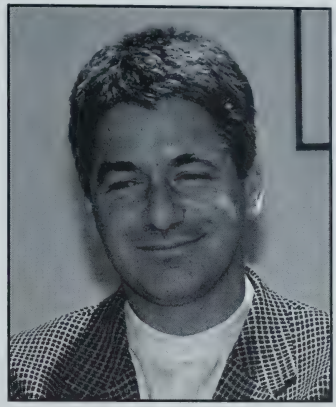
GL: Right. One should apply the same criteria to a performance of Strauss and Shostakovich that one would to a performance of Bach and Beethoven. From an early age I couldn't understand why people did make a distinction. I thought the ingredients you needed in order to realize a Beethoven symphony as a conductor—the textures that you were looking for, the rhythmic tautness, the power, the sheer theatricality of performance situations—all those ingredients apply equally to any Rameau opera or any Handel concerto grosso.

GS: How does that apply to your vision for the Handel & Haydn Society?

GL: At this stage, I would like H&H to be uniquely placed to deliver the greatest performances of choral and orchestral repertoire—to give the greatest performances possible. I think the trademark of the Handel & Haydn Society should be known internationally, and I think it will only ever achieve that by putting these great oratorios down on disc and by touring.

GS: Do you have any opinions about the future of the arts in Boston? What dreams do you have for H&H?

GL: The arts in Boston seem to be doing as well as they are anywhere, and I'm encouraged by the amount of public involvement in the arts here. I think it's a pretty healthy environment in which to be a performing artist. We don't have anything of the same degree of public support in terms of endowment and private giving in Britain or Europe.



As far as my dreams for H&H are concerned, I feel that H&H should establish a strong presence on the international music scene. I think Boston is the perfect launching pad from which to create a really world-class, world-renowned group.

GS: You've lived in Boston when you were assistant conductor at the BSO. What do you love about Boston? What makes Boston a place where you would want to make music?

GL: The fall colors, not just the foliage, but the brightness and the clearness and the dryness of this climate in the fall are just enchanting and intoxicating. I think Boston is a vibrant, living city for all its great traditions. It also is one of the places that I feel is forever reinventing itself, and that will keep it ever young. Its musical and arts institutions are exceptional and seem to enjoy unique and sincere support from the general public.

GS: What about H&H made you want to accept the position of Music Director?

GL: I am impressed with the sincerity of the audience members and the board members of H&H, who've struck me as exceptional. Many of them are dedicated, committed concert-goers, and great supporters. What they've all impressed me with is their individual visions, hopes, expectations, aspirations, and ambitions for the Society, which are active. They are hands-on members who are genuinely keen to further the Society in its aims. Music making in Europe rarely has that tangible connection with its general public. In some ways they are the greatest advertisement for what I like about Boston. It's the people, the people who seem drawn to the place, or the people who seem to be cultivated in the place. There's an open-mindedness, especially in societies like the Handel & Haydn Society. There's a forward-looking quality, and there's a tremendous sense of ambition. I am encouraged by the Bostonians to take the risks, to be ambitious, to aim high. I think that it is just brilliant for any performing arts organization to have that sort of backing.

H&H Timeline

March 4, 1815:	The Handel & Haydn Society is founded "to promote the love of good music and a better performance of it."
December 25, 1815:	First public performance given at King's Chapel in Boston, includes excerpts from Handel's *Messiah.*
February 9, 1816:	The Society is incorporated by a Special Act of the General Court, Commonwealth of Massachusetts.
July 15, 1817:	The Society Chorus is invited to perform for President James Monroe. (*President Monroe's March* is commissioned for the occasion.)
April 1, 3, 4, 1818:	First complete performances of Handel's *Messiah* in America.
1823:	Beethoven is commissioned to compose a work for H&H, but dies before being able to take on the commission.
August 2, 1826:	The Society Chorus performs at the memorial services for John Adams and Thomas Jefferson held in Faneuil Hall – Daniel Webster, orator.
April 20, 1841:	Performance at the funeral of William Henry Harrison, late President of the United States.
June, 1844:	Performance in the presence of President of the United States, John Tyler.
January 1, 1864:	The Society Chorus performs for the Emancipation Proclamation celebration (Julia Ward Howe, composer of "Battle Hymn of the Republic", is a member of the Chorus), Ralph Waldo Emerson, orator.
December 10, 1871:	The Chorus performs for the Grand Duke Alexis of Russia.
1881:	H&H associate member and trustee, Henry Lee Higginson, founds the Boston Symphony Orchestra.
May 27, 1883:	The Society gives a benefit concert to aid Russian Jews fleeing czarist oppression.

October 21, 1900:	The first H&H concert in the new Symphony Hall.
December 18, 19, 1927:	The H&H Chorus performs with the BSO under Serge Koussevitsky to raise funds for the orchestra's Pension Fund.
April 29, 1945:	The Chorus performs at the memorial services for President Franklin Roosevelt at Symphony Hall.
October 29, 1955:	The Society makes its first recording, *Messiah.*
December, 1963:	The Society presents the first complete televised performance of *Messiah* for National Educational Television.
October 20, 1964:	The Society is commended for its great contributions to American music and culture by President Lyndon B. Johnson.
March 28, 1965:	World premiere of Randall Thompson's Passion *According to St. Luke*, commissioned by the Society in celebration of its 150th anniversary.
1967:	Thomas Dunn is appointed Music Director of H&H and inaugurates a new era in its history, shifting focus from solely choral music to a balanced program of early and contemporary choral and instrumental music involving both performing and visual arts.
1985:	The H&H Education Program is established to serve young people with limited access to musical performance.
June 30, 1986:	Christopher Hogwood is appointed Artistic Director, initiating "historically informed performances" with the instruments, techniques, and performance styles typical of the period.
April, 1996:	H&H embarks on a collaboration with the Mark Morris Dance Group for a fully-staged production of Gluck's *Orfeo.* The production tours throughout the United States and travels to the Edinburgh International Festival, gaining international attention.
March 19 & 21, 1999:	H&H gives its first world premiere in over 20 years with Dan Welcher's acclaimed *JFK: The Voice of Peace.*
September, 2000:	H&H releases a new recording of Handel's *Messiah*, its first recording of their signature work since becoming a period instrument orchestra.

Upcoming Concerts

2000-2001 SEASON

Jazz Valentine: The Marian McPartland Trio

Sat., Feb. 10, 3pm - Symphony Hall
Sun., Feb. 11, 3pm - Symphony Hall
John Finney, conductor/ organ
Marian McPartland, piano
CORELLI: Concerto Grosso in F Major
HANDEL: Organ Concerto in B-flat Major
VIVALDI: Concerto for Two Violins in A Minor
Jazz Selections To Be Announced
Celebrated jazz pianist, Marian McPartland and her trio join the H&H *Orchestra in its annual presentation of an electrifying program, alternating jazz and Baroque music.*

C.P.E. Bach Discovery

Fri., March 23, 8pm - Symphony Hall
Sun., March 25, 3pm - Symphony Hall
Christopher Hogwood, conductor
Sharon Baker, soprano
Nils Brown, tenor
Sanford Sylvan, baritone
Hymn of Thanks and Friendship
H&H *makes musical history with the modern-day premiere of the* Hymn of Thanks and Friendship *by C.P.E. Bach. The work for orchestra, chorus, and soloists, presumed lost, was recently discovered by Harvard musicologist Christoph Wolff in the Ukranian Central Archives in Kiev.*

Vivaldi: Gloria

Fri., April 6, 8pm - NEC's Jordan Hall
Sun., April 8, 3pm - Sanders Theatre
Rinaldo Alessandrini, conductor
BONONCINI: *Sinfonia de Chiesa*
BONONCINI: *Stabat Mater*
VIVALDI: *Gloria*
The celebrated director of Concerto Italiano, Rinaldo Alessandrini, makes his Boston debut in these performances of Italian Baroque works for Palm Sunday.

Mozart, Haydn, & Hogwood

Fri., April 20, 8pm - Symphony Hall
Sun., April 22, 3pm - Symphony Hall
Christopher Hogwood, conductor
Robert Levin, piano
Dominique Labelle, soprano
MOZART: Overture to *La clemenza di Tito*
MOZART: Piano Concerto No. 21
MOZART: "Ch'io mi scordi di te"
HAYDN: Symphony No. 104
Join us in celebrating Christopher Hogwood's final concerts as H&H *Artistic Director and his 15 years of outstanding musical leadership.*

Order Tickets

In Person: Visit the H&H Box Office in Horticultural Hall, 300 Massachusetts Avenue (across from Symphony Hall) in Boston (M-F, 10-6).

By Phone: Call the H&H Box Office at 617-266-3605 or Ticketmaster 931-ARTS

On-Line: www.handelandhaydn.org

Subscribers receive a 10% discount off the full price of additional single tickets.
Group Discounts Available

HANDEL & HAYDN SOCIETY

2001-2002 SEASON

Look in your mailbox in mid-February for an advance look our exciting 187th season— Grant Llewellyn's first as the new H&H Music Director.

H&H Administration

Mary A. Deissler, *Executive Director*

ADMINISTRATION
Debra A. Moniz, ***General Manager***
Barbara Cotta, *Box Office/Database Consultant*
Romy Ikauniks, *Box Office Assistant*
Linda Millenbach, *Administrative Assistant*

ARTISTIC
Thomas L. Vignieri, ***Artistic Administrator***
Michael E. Jendrysik, *Artistic Services Manager*
Jesse Levine, *Music Librarian/Production Manager*

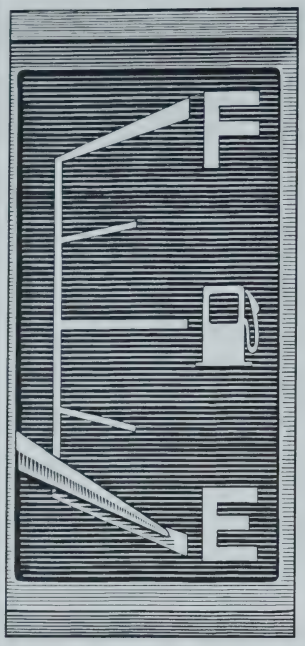
DEVELOPMENT
Donna J. Huron, ***Director of Development***
Aileen Donnelly, *Director of Annual Giving*
Jessica Brezinski, *Assistant Manager, Annual Fund*
Kate Huff, *Development Assistant*

MARKETING
Gregg D. Sorensen, ***Director of Marketing***
Brian R. Stuart, *Marketing Coordinator*
Cherie Chun, *Marketing Assistant*

EDUCATION
Robin L. Baker, ***Director of Education***
Matthew L. Garrett, *Youth Chorus Director*
Sandra Piques Eddy, *Treble Ensemble Director*

Casner & Edwards, *Of Counsel*

Handel & Haydn Society
Horticultural Hall • 300 Massachusetts Avenue • Boston, MA 02115
(617) 262-1815 • Fax (617) 266-4217 • www.handelandhaydn.org • info@handelandhaydn.org



Fill Up

with

Business and Financial News

Weekday Mornings while listening to the

Boston Business Journal AM Report

on

News Talk AM1060
WMEX.COM

7:00-9:00 AM

THE
SEASONAL
TABLE

A Global Market Place

61 Massachusetts Avenue, Boston
at the corner of Commonwealth Avenue

www.seasonaltable.com

Delivery 617-236-7979 *Catering*

Monday–Saturday 7am–9pm, *Sunday* 9am–6pm

H&H Contributors

H&H Vision Campaign

In fiscal year 2000, the Handel & Haydn Society launched a five-year $4.0 million Vision Campaign; the Society is also in the midst of a $2.5 million Capital Campaign for permanent endowment and working capital reserve. Designated funds will enable the Society to enhance the quality of all performances and to reach new audiences. We are grateful to the following donors whose generous commitments will guide H&H into the 21st century.

Vision Benefactors
($250,000 and up)
Candace & William Achtmeyer
Mr. & Mrs. J. Robert Held

Vision Leaders
($100,000 - $249,999)
Dr. Lee C. Bradley III
Deborah & Robert First
Mr. John W. Gorman
Dena & Felda Hardymon
Mr. & Mrs. Remsen Kinne III
Karen & George Levy
Mary & Sherif Nada
National Endowment for the Arts
Grace and John Neises
Amelia Peabody Charitable Fund
Mary & Michael Scott Morton
Robert H. Scott & Diane T. Spencer
Jane & Wat Tyler
Mr. Christopher R. Yens
in memory of Estah & Robert Yens

Vision Sustainers
($50,0000 - $99,999)
Cabot Family Charitable Trust
Virginia Wellington Cabot Foundation
Alfred & Fay Chandler
Mr. Joseph M. Flynn
Mr. & Mrs. R. Willis Leith
Mr. & Mrs. Timothy C. Robinson
Dr. Michael Fisher Sandler
John J. & Mary E. Shaughnessy Charitable Trust
Janet & Dean Whitla
Wintersauce Foundation
One Anonymous Donor

Vision Patrons
($5,000 - $49,999)
Mr. Mitchell Adams
Kathy & Bob Allen
Prof. & Mrs. Rae D. Anderson
JMR Barker Foundation
Leo & Gabriella Beranek
Julian & Marion Bullitt
Mr.& Mrs. Richard Burnes, Jr.
Dr. & Mrs. Edmund B. Cabot
The Boston Company
Jane B. Cook Charitable Fund
Mr. and Mrs. J. Linzee Coolidge
Mr. and Mrs. John Gerstmayr
Greenwalt Charitable Trust
Suzanne and Easley Hamner
Mr. & Mrs. David L. Jenkins
Mr. & Mrs. David Landay
Edward Lashman & Joyce Schwartz
Mr. and Mrs. Kenneth B. Latham, Jr.
Ms. Winifred L. Li
Stanley and Lucy Lopata
Ms. Amy Meyer
Pat & Dave Nelson
Amelia Peabody Foundation
Mr. & Mrs. Charles E. Porter
Jerome & Dorothy M. Preston
Ms. Judith Lewis Rameior
The Estate of Estelle Richmond
Mr. Ronald G. Sampson
Mr. Carl M. Sapers
Katherine & Michael Schieffelin
Andy & Ed Smith
The Stevens Foundation
Miss Elizabeth B. Storer
Elizabeth & Rawson Wood
Mr. Howard W. Zoufaly
One Anonymous Donor

Conductor's Circle

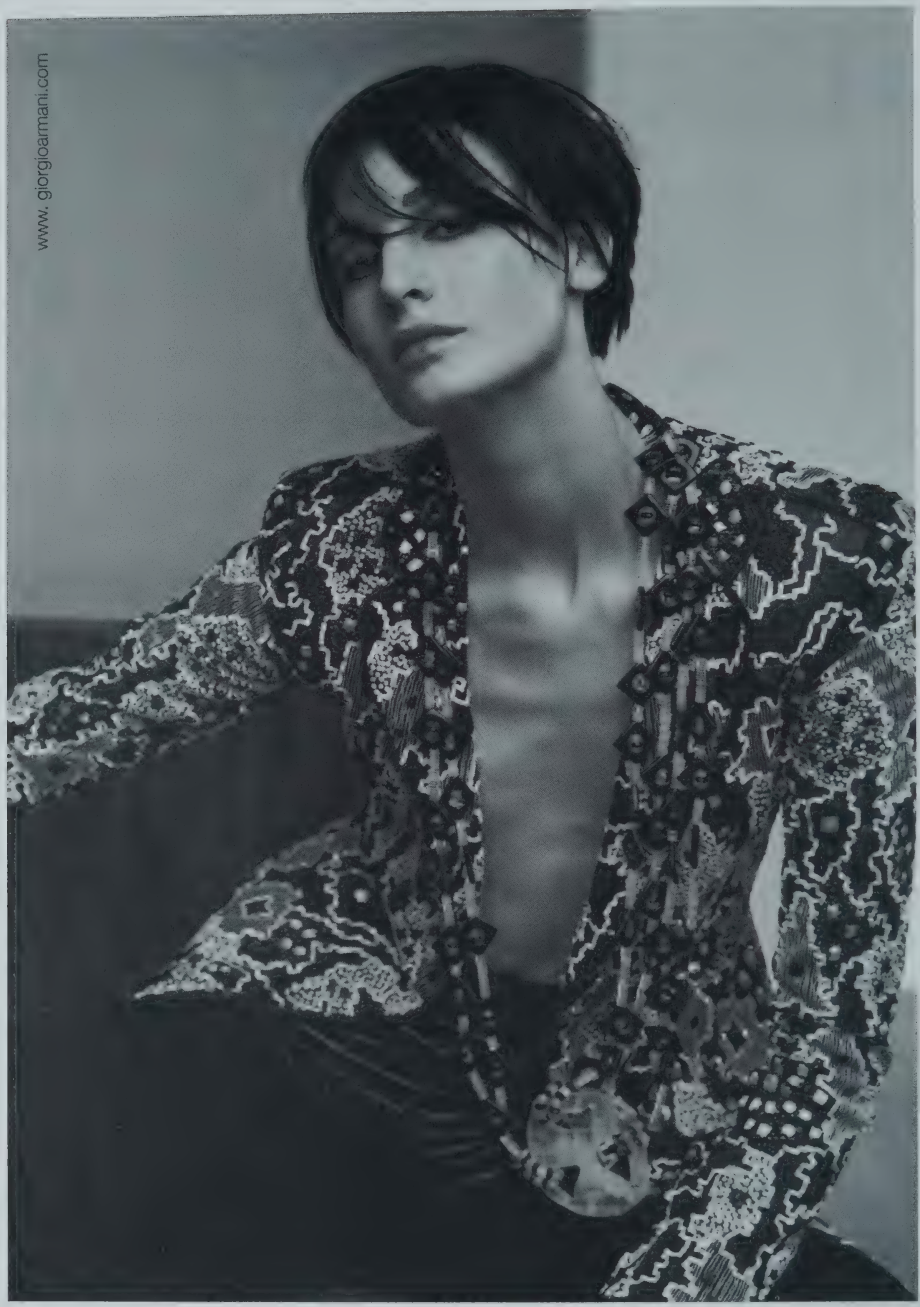
Members of the Conductor's Circle express their commitment to Baroque and Classical music by donating $1,000 or more to the Annual Fund. Their support has helped establish H&H as a premier chorus and period instrument orchestra and a leader in Historically Informed Performance. To learn more about the Conductor's Circle, please call Donna Huron, Director of Development at, (617) 262-1815.

Millennium Circle
($50,000 and up)
Fay & Alfred Chandler
Mr. & Mrs. J. Robert Held

Platinum Baton
($25,000 - $49,999)
Candace & William Achtmeyer
Mr. & Mrs. Richard Burnes, Jr.
Mrs. Stanton W. Davis
Deborah & Robert First
Mary & Michael S. Scott Morton

Diamond Baton
($10,000 to $24,999)
Dr. Lee C. Bradley III
Mr. Todd Estabrook
Mr. Joseph M. Flynn
Mr. John W. Gorman
Mrs. Henry M. Halvorson
Mr. & Mrs. Remsen M. Kinne III
Mr. & Mrs. David L. Landay
Karen & George Levy
Mr. Walter Howard Mayo III
Mary & Sherif Nada
Pat & Dave Nelson
Dr. & Mrs. Maurice Pechet
Mr. & Mrs. Timothy C. Robinson
Dr. Michael Fisher Sandler
Robert H. Scott & Diane T. Spencer
Jane & Wat Tyler
Janet & Dean Whitla
Elizabeth & Rawson Wood

Gold Baton
($5,000 to $9,999)
Jan & John Adams
Kathy & Bob Allen
Afarin & Lee Bellisario
Leo & Gabriella Beranek



GIORGIO ARMANI

22 NEWBURY STREET 617.267.3200

Mr. John F. Cogan, Jr.
Ms. Willma H. Davis
Mr. Mark E. Denneen
Mr. & Mrs. David B. Jenkins
Mr. Glenn A. KnicKrehm
Mr. & Mrs. David H. Knight
Thomas & Laura Lucke
Mr. & Mrs. Paul C. McLaughlin
Ms. Sharon F. Merrill
Mr. & Mrs. C. James Prieur
Mr. Daniel L. Romanow
Mr. & Mrs. Edward J. Rothe
Carol & George Sacerdote
Stephen A. &
Hazel P. Shaughnessy
Cathy & Jim Stone
Kathleen & Walter Weld
Paul Wessling & Helen Blakely
Jane & James Wilson

Silver Baton
($2,500 to $4,999)
Marion & Julian Bullitt
Dr. T. Edward Bynum
Dr. & Mrs. Edmund B. Cabot
Ms. Linda Cabot Black
Mr. & Mrs. J. Linzee Coolidge
Barbara & Robert Cotta
Ms. Bonnie L. Crane
Ms. Elizabeth C. Davis
Mary & Jim Deissler
William H. Fonvielle &
Carole Sharoff
Mr. John W. Gerstmayr
Mr. Eugene E. Grant
Sylvia & Roy A. Hammer
Dena & Felda Hardymon
Mr. Christopher Hogwood
Brenda & Peter Kronberg
Edward Lashman &
Joyce Schwartz
Ms. Barbara Lee
Ms. Winifred I. Li
Lois Lowry & Martin Small
Janet & David McCue
Ms. Sandra Sue McQuay
Pat & Richard MacKinnon
Ms. Amy Meyer
Dr. Betty Morningstar
Ms. Lisa Onorato
Winnie & Leroy Parker
Mr. & Mrs. Charles E. Porter
Karen & Lowell Richards
Ms. Alice E. Richmond
Ms. Robin R. Riggs &
Mr. David Fish
Ms. Holly P. Safford
Katherine & Michael Schieffelin
Drs. Mary & Richard Scott
Dr. & Mrs. J. Kurt Stark
Miss Elizabeth B. Storer
Mr. & Mrs. Ronald N. Woodward
Mr. Christopher R. Yens &
Ms. Temple V. Gill
Ellen & Arnold Zetcher
Two Anonymous Donors

Bronze Baton
($1,000 to $2,499)
Dr. F. Knight Alexander
Mr. Rex E. Atwood
Ms. Marjorie Bakken
Martha H. & Robert M. Bancroft
Ms. Susan Baust
in memory of Roger Baust
Dr. John Biggers &
Dr. Betsey Williams
Joan & John Bok
Barbara & Herbert J. Boothroyd
Prof. & Mrs. Harvey Brooks
Ms. Susan Okie Bush
Mr. Thomas R. Cashman
Dr. Kevin J. Clancy
Diddy & John Cullinane
Mr. Paul A. Cully
Mr. Richard D. Dionne
Ellen & Thomas Draper
Irving & Gloria Fox
Mr. Jonathan Fryer
Darcy & Howard K. Fuguet
Mr. Russell Gaudreau, Jr.
Mr. Peter Gibson
Dr. Joseph B. Gimbel
Barbara & Steven Grossman
Mr. & Mrs. George Guilbault
Suzanne & Easley Hamner
George & Daphne Hatsopoulos
Mr. & Mrs. J. Thomas Henderson
Donna Huron & John Paul Marosy
Mr. Horace Irvine III
Ms. Rachel Jacoff
Ms. Sara L. Johnson
Sara & James Joslin
Mr. Taylor Kirkpatrick
Seth A. & Beth S. Klarman
Sophie & Dieter Koch-Weser
Dr. Michael Lawler &
Amy Hadden
Dr. Lucy Lee
Mr. & Mrs. R. Willis Leith, Jr.
Mr. & Mrs. G. H. Lewald
Peter G. Manson &
Peter A. Durfee
Mr. & Mrs. Robert A. Marra
Stephen Morrissey &
Jill Harmsworth
Ms. Debra Ann Moniz
Robert & Jane Morse
Dr. Josephine L. Murray
Mr. John O'Malley
Mr. Leroy & Dr. Winifred Parker
Mr. & Mrs. Francis E. Perkins, Jr.
Mr. E. Lee Perry
Mr. & Mrs. Jerome Preston, Jr.
Ms. Judith Lewis Rameior
Mr. & Mrs. Hugh Samson
Stanley & Kay Schlozman
Mr. Robert N. Shapiro
Ms. Bonnie Shershow
Ms. Joyce H. Stanley
Daniel & Prudence Steiner
Ms. Susan Stemper
Jolinda & William Taylor
Jeffrey & Linda Thomas
Mr. & Mrs. Lawrence Thompson
Dr. Pamela O. Waite
Elizabeth & Robert Wax
Mr. Robert Welborn
Mr. & Mrs. Keith G. Willoughby
Miriam & Charles Wood
Susannah & Thomas Wood
Ms. Gwill York
Hon. Rya W. Zobel
Four Anonymous Donors

ANNUAL FUND CONTRIBUTORS

Chorus Circle
($500 to $999)
Cushing Anderson &
Susan Kazanas
in honor of Kathleen Anderson
David & Rhona Bakst
Thomas & Holly Bazarnick
Mr. Edward Bedrosian
Mr. Peter M. Black
Ann & Norman Bikales
John & Diane Britton
Ms. Linda Bui
& Mr. Theodore Sims
Ms. Kathleen Bursley
Aileen & Martin Donnelly
Mr. & Mrs. Peter M. Farnam
Mr. Joel Farrell
Mr. & Mrs. Richard B. Gladstone
Helen & Raymond Goodman
Mr. & Mrs. James T. Hintlian
Samuel & Martha Hoar
Barry & Karen Kay
Margot Kittridge
Mr. Robert Krueger
Ms. Waltrude A. Lampe
Ms. Barbara Maze
Ms. Laurel McConnell
Ms. Marilyn Miller
Mr. William H. Niblock
Mr. Stephen W. O'Keefe

THE LUXURY COLLECTION

Starwood Hotels & Resorts

is proud

to support

the

Handel & Haydn

Society's

186*th* Season

William Amory Potter &
E. Kay Cowan
Dorothy M. &
Jerome J. Preston, Jr.
Dr. Walter M. Robinson
Mr. John Schnapp
Mr. & Mrs. Robert G. Scully
Dick and Mary Jean Shultz
Ms. Kim Sichel &
Mr. Richard Brown
Andrew & Yonghe Silvers
Mr. and Mrs. Norton Q. Sloan
Miss Elizabeth Storer
Donald & Susan Ware
Mr. James J. Vanecko
Mr. & Mrs. William G. Wilkinson
Ms. Beverly Wing
Ms. Laurie Young

Orchestra Circle
($250 to $499)
Ms. Margaret Abbott
Ms. Christine Adamow
Ms. Sandra Andrysiak
Nina & John Archabal
in honor of Janet & Dean Whitla
Ms. Nancye Araneo &
Mr. Raymond Delisle
Dr. & Mrs. John H. Arthur
Dr. Leif K. Bakland
Ms. Roberta F. Benjamin
Ms. Sally Bernard
in memory of Doris Paulsen
Mr. & Mrs. Conrad H. Biber
Mr. Howard P. Blatchford, Jr.
Matthew & Marlene Booth
Mr. & Mrs. R. Warren
Breckenridge
Dr. & Mrs. Richard Bringhurst
Rev. Thomas W. Buckley
Dr. & Mrs. Ronald B. Campbell
Mr. Walter H. Caskey
Dr. Dennis Ceru
Mr. Perry & Dawn L. Chapman
Ms. Melissa P. Chase
Mr. Leslie Cheek IV
& Ms. Charlotte Joslin
Mr. & Mrs. Richard Churchill
Ms. Lucinda Melissa Ciano
Mr. & Mrs. Howard I. Cohen
Ms. Lois Coit Russell
Mr. & Mrs. Robert A. Cole
Christine & James Connor
Mr. Robert Cowen
Mr. R. B. Cutler
Mr. & Mrs. Alexander T. Dike
Alice & Roland L. Driscoll
Barry & Joyce Eisenstein
Dr. Richard Falb
Mr. Frank Ferguson
Mr. Frank R. Field III
Mr. William T. Fleming
Mr. & Mrs. Murray Forbes
Ms. Judith Fortin
Mr. & Mrs. Charles L.
Gagnebin III
Ralph & Janet Gerenz
Ms. Kathleen E. Gifford
Drs. Alfred L. & Joan H. Goldberg
Mr. & Mrs. Kenneth B. Gould
Ms. Leslie Gould
Fr. Andrew M. Greeley
in honor of the Vanecko &
Munley marriage
Robin J. & Dean F. Hanley
Carroll & Molly Harrington
Miss Alice B. Hatch
John & Patricia Herrin
Marilyn & James Heskett
Mr. & Mrs. Barry E. Hoffman
Peter & Jane Howard
Ilene & Richard Jacobs
Ms. Andrea Jeffrey
Mr. & Mrs. Anthony Jones
Ms. Irina Karaivanova
James & Judith Kotanchik
Mr. Paul V. Kelly &
Ms. Linda Perrotto
Mr. William Kelly
Dr. & Mrs. Harold Kosasky
Drs. Allen & Jeanne Krieger
Mr. & Mrs. Roger Lazarus
Dr. Mary R. Loeken &
Mr. Alan E. Smith
Dr. & Mrs. Madoc-Jones
Samuel & Elizabeth Magruder
Ms. Jane E. Manilych &
Prof. W. Carl Kester
Mr. John J. Marczewski
Dr. & Mrs. Edward J. Martens
Mr. Christopher Mekal &
Mr. Gilles Quintal
Mr. James F. Millea
Mr. George Moriarty
Mr. William J. Mrachek
Mr. & Mrs. Theodore J. Nalwalk
Mr. Peter Nord
Anne Nou & Thomas Teal
Joanne & Hugh Oechler
Mr. Rienzi B. Parker
Ms. Catherine Peterson
Ms Eleanor D. Phillips
Mr. P.J. Plauger
Mr. Harold I. Pratt
John & Suzanne Pratt
Dr. & Mrs. Peter B. Randolph
Ms. Patricia Rice
Judith & Carl Sapers
Mary & Ed Schein
Dr. Catherine G. Schneider
John & Marilyn Shea
Mr. & Mrs. Sherwood T. Small
Mr. Derek Smith
Ms. Jennifer J. Smith
Ms. June Smith
R. W. Southgate
Mr. David R. Steadman
Mr. Oswald Stewart
Mr. Robert Strassler
Mr. & Mrs. Jared F. Tausig
Mr. & Mrs. Charles F. Terrell
Philip & Jean Thurston
Mr. Herbert W. Vaughan
Dr. & Mrs. Joseph J. Volpe
Mr. James H. Wallace
Mr. Malchus L. Watlington
Rev. Charles P. Weber
Mr. Merrill Weingrod
Dr. Ruth F. Westheimer
John & Virginia Wieland
Mr. Joseph Wilkes &
Ms. Karen Harvey-Wilkes
Mr. Patrick Wilmerding
Mr. & Mrs. Bruce R. Williams
Drs. Marshall & Katharine Wolf
in celebration of Christopher
Hogwood
Rev. & Mrs. Cornelius A. Wood, Jr.
Mrs. Susan Workum
Mr. & Mrs. John C. Wyman
Five Anonymous Donors

CORPORATE AND FOUNDATION CONTRIBUTORS

Platinum Benefactors
($25,000 and above)
Fidelity Investments
Fidelity Charitable Gift Fund
The Helena Foundation
Massachusetts Cultural Council
National Endowment for the Arts
The Amelia Peabody Fund
Schrafft Charitable Trust
Sun Life of Canada
The Stratford Foundation

Diamond Benefactors
($10,000 to $24,999)
Air France
The Boston Foundation
Boston Private Bank & Trust
Company
Jane B. Cook Charitable Trust
John Hancock Mutual Life
Insurance Company
International Data Group
The Parthenon Group

Italy on Sale!

7 Days/5 Nights From $599
Rome, Florence or Venice, Air/Land
Includes R/T Air - Departs from New York/ Newark/ Boston/ Chicago/ Miami.

We are the USA's leading Specialist Tour Operator to Italy & Sicily. Ask our experts for the best ideas and prices in Custom Designed Independent & Group Tours

Taste of Rome *from* **$599** Air/Land
5 Nights Hotel Milani or Donatello or Cosmopolitan. Continental Breakfast.

Taste of Florence *from* **$599** Air/Land
5 Nights Hotel Cellai or Villa Fiesole or similar. Continental Breakfast.

Taste of Venice *from* **$599** Air/Land
5 Nights Hotel Hungaria 1st Class. (Lido Venice) Continental Breakfast.

Scenic Amalfi Coast *from* **$779** Air/Land
5 Nights Hotel Raito or Similar. Car group B with unlimited mileage. Continental Breakfast.

Sunny Italian Riviera *from* **$699** Air/Land (Jan-Mar 2001)
5 Nights Hotel Teresa overlooking the beach. Car group B with unlimited mileage. Buffet Breakfast.

Tunisia *from* **$799** Air/Land
5 Nights Hotel Nozha Beach Hotel or Similar. Continental Breakfast. R/T Private car Transfer Airport/Hotel. Excursion to Nabeul

Taste of Malta *from* **$1059** Air/Land
5 Nights Hotel Lapsi or Similar. Continental Breakfast. Full day sightseeing. R/T Airport/Hotel Transfers.

Donna Franca Tours®

Alitalia

VALIDITY:
November 1, 2000 - March 31, 2001

For a FREE Brochure and many other Italian vacation bargains call Donna Franca Tours at 1-800-225-6290
470 Commonwealth Avenue • Boston, MA 02215
e-mail: dftours@aol.com • http://www.donnafranca.com

Seth Sprague Educational and Charitable Foundation
Tables of Content
Madelaine C. von Weber Trust
Westport Rivers Vineyard & Winery
The Wood Family Foundation

Gold Benefactors
($5,000 to $9,999)
Alitalia Airlines
Boston Cultural Agenda Fund
The Boston Globe Foundation
The Clowes Fund, Inc.
Donna Franca Tours
Alice Willard Dorr Foundation
Ann & Gordon Getty Foundation
Arthur T. Gregorian Oriental Rugs
Greenewalt Charitable Trust
The Helen B. Hauben Foundation
The Luxury Collection
State Street Foundation
Stearns Charitable Trust

Silver Benefactors
($2,500 to $4,999)
Giorgio Armani
Bike Riders Tours
The Catered Affair
The Crane Collection
Marion L. Decrow Memorial Foundation
Ernst & Young, LLP
The Gillette Company
Charles & Sara Goldberg Charitable Trust
Harcourt General Charitable Foundation
The High Meadow Foundation
Kingsbury Wax Bova, LLC
Raymond E. Lee Foundation
Liberty Mutual Group
Millipore Foundation
Pell Rudman Trust Company, N.A.
PriceWaterhouseCoopers
A.C. Ratshesky Foundation
Abbott & Dorothy H. Stevens Foundation
Louis Vuitton
Trans World Airlines

Bronze Benefactors
($1,000 to $2,499)
Analog Devices
The Bose Corporation
Boston Council for the Arts and Humanities
Chanel
Citizen's Bank
The Chase Manhattan Foundation
Choate Hall & Stewart
Christian Dior
Country Curtains
The Charles Stark Draper Laboratory
Firestone & Parson
The Fleet Boston Financial Foundation
International Poster Gallery
Lawrence Cultural Council
Lux, Bond & Green
The Putnam Companies
Rota Portrait Design
State Street Research & Management Company
Talbots
Thermo Electron Foundation
United Airlines
Upstairs at the Pudding
Woburn Cultural Council

Guarantors
($500 to $999)
Brockton Cultural Council
Cambridge Cultural Council
Lowell Cultural Council
Louis M. Martini Winery
Mamma Maria/John McGee

Patrons
($100 to $499)
Massachusetts Envelope Company
Watch City Brewing Company

The George Geyer Fund for Artistic Excellence

In March 1997, an endowment of $150,000 was established to honor the exceptional dedication of former H&H Governor Dr. George Geyer, who promoted the efforts to advance the artistic dimensions of the Handel & Haydn Society for more than fifty years. Income from this fund will be used to enhance the quality of H&H performances. H&H acknowledges the generous commitments made to honor Dr. Geyer by the following individuals.

Benefactor Gifts
($10,000 and above)
Leo & Gabriella Beranek
The Virginia Wellington Cabot Foundation
Dena & Felda Hardymon
Jerome & Dorothy M. Preston

Leadership Gifts
($5,000 to $9,999)
Mr. L. Edward Lashman & Ms. Joyce Schwartz
One Anonymous Donor

Major Gifts ($1,000 to $4,999)
Mr. Joseph M. Flynn
Mrs. George Geyer
Mr. George Guilbault
Mr. James Hangstefer
Mr. James Joslin
Mr. Walter Howard Mayo III
Mr. Charles E. Porter
Dr. Michael Fisher Sandler in honor of Ms. Goldye K. Fisher
Mr. & Mrs. Stephen Shaughnessy
Janet & Dean Whitla
† Mr. Robert Yens

† *In memoriam*

FUNDING PROVIDED IN PART BY
MASSACHUSETTS CULTURAL COUNCIL
& NATIONAL ENDOWMENT FOR THE ARTS

The Handel & Haydn Society is supported in part by generous grants from the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts. This support enables H&H *to present not only several concert series, but also an educational outreach program in over forty public schools throughout Massachusetts, and free public concerts that bring* H&H's *music to wider audiences.*

LET'S MAKE A WISH

Let's make love in Milan. Let's bar hop in Barcelona. Let's ride camels in Cairo. Whatever your travel wishes, Alitalia can fly you to more than 125 destinations around the world in unique Italian style. Our Magnifica Class features fine wine and dining, and service from a people who instinctively know how to live well. Everything you'd expect from premium class but at a business class price. And only Alitalia offers Magnifica Class passengers a free cell phone rental with worldwide access. For information and reservations call your travel agent or 800-223-5730. Experience the world Alitalia's way. Let's fly.

LET'S FLY NONSTOP FROM
BOSTON • CHICAGO • JFK • DETROIT* • LOS ANGELES • MIAMI • NEWARK* • SAN FRANCISCO

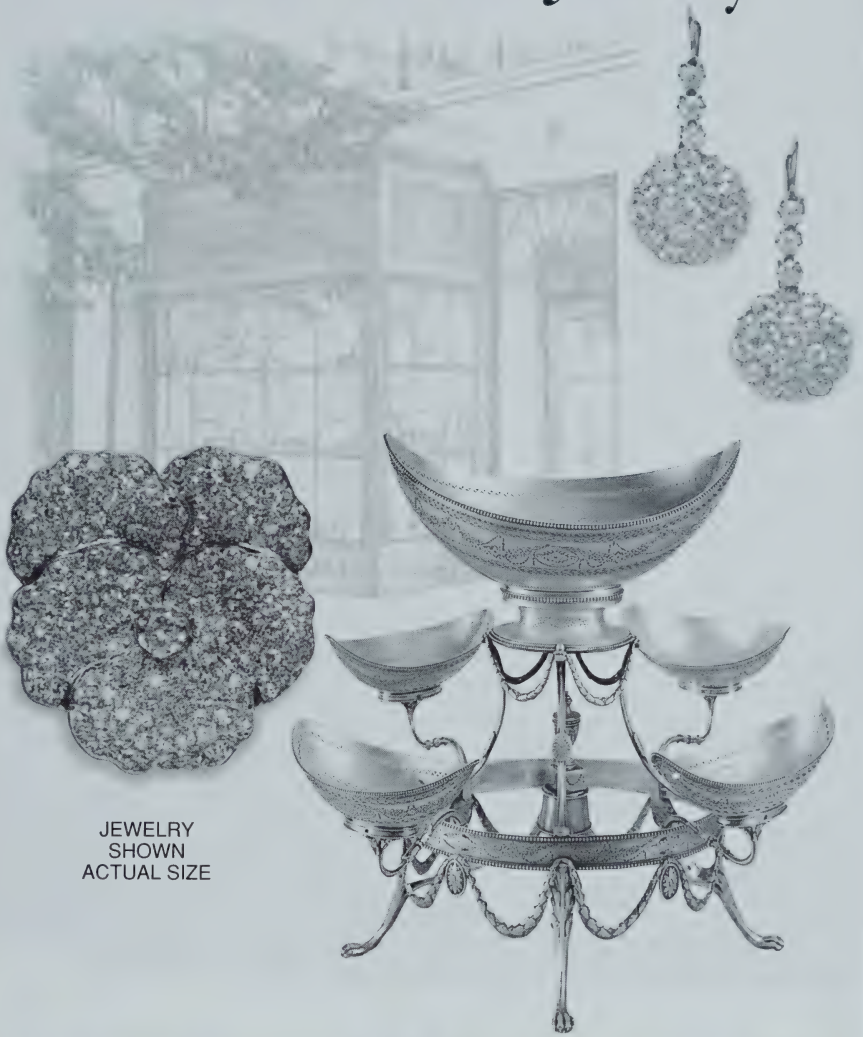
LET'S FLY

www.alitaliausa.com

Alitalia

*Detroit service to begin April, 2000 in alliance with Northwest and KLM. Service from Newark in alliance with Continental. Cost of calls not included in free cell phone offer. ©Alitalia 2000

Rare Antique Silver and Fine Estate Jewelry



JEWELRY
SHOWN
ACTUAL SIZE

FIRESTONE AND PARSON

No. 8 NEWBURY STREET
BOSTON, MASSACHUSETTS 02116 (617) 266-1858

Member: The National Antique and Art Dealers Association of America, Inc.

Air France is proud to support

Händel & Haydn's 186th season

of making beautiful music.

Making the sky the best place on earth

©2000 Air France

LOUIS VUITTON

Copley Place 617·437·6519

EARN MILES FASTER THAN YOU FLY THEM.

TWA Aviators® members receive an extra 1,000 miles when they book online and fly. And with our FareRewards℠ program you can earn additional miles based on the fare you pay.*

For reservations visit us online at twa.com, or call your travel professional or TWA at 1-800-221-2000.

TWA®

ONE MISSION. YOURS.®

WWW.TWA.COM

AVIATORS®

*F, C and full-fare Y ticket holders (including corporate rates, excluding government contract rates). FareRewards are calculated on the base fare dollar amount and exclude applicable taxes, fees and surcharges.

Can a Private Bank Give You More Access?

At Boston Private Bank, you have more access to a higher level of expertise and decision makers. So when you're faced with change — selling your business, investing an inheritance, purchasing your dream vacation home — you can connect with the counsel you need when you need it. Immediately. Reliably. At Boston Private Bank this kind of access will help you increase and protect your personal wealth.

For information contact Tim Vaill, President at (617) 912-1902 or tvaill@bpbtc.com

Boston Private Bank & Trust Company

Frank Crosby
500 Boylston Street
Boston, MA 02116
(617) 912-4500

Main Office
Ten Post Office Square
Boston, MA 02109
(617) 912-1900

Dennis Gaughan
336 Washington Street
Wellesley, MA 02481
(781) 707-7700

Member FDIC

www.bostonprivatebank.com

EQUAL HOUSING LENDER

The Big Dig.
Engineering marvel.
Nepotism.
New parks.
Highway robbery.
90.9 sides to every issue.
90.9wbur
Boston's NPR® news station
www.wbur.org